

# THE ETUDE



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Bachethoven was once called upon to play his Concerto in C major. Arriving at the hall just a little while before the concert he found that the piano was one-half a tone out of tune. Nothing daunted he sat down to the piano and transposed the whole work to the key of C sharp Major without rehearsal of any kind. Brahms did a similar feat when he was a young man. "All very well for Bachethoven and Brahms but impossible for me," I never could transpose.

### Every Musician Transposes

When you play the scales in different keys you are doing nothing more than transposing. Try the same plan with some simple tune such as "The Old Folks at Home" and you will find that transposing a melody through all the keys is very simple indeed. Transposing harmonies at sight is more difficult, but transposition can be cultivated in a surprisingly short time if you go about it in the right way.

### Expert Advice

We have enlisted an expert to tell you how to go about transposing. He is that fascinating writer and sound theorist, Mr. Frederick C. Goss, Professor of Composition at the Royal Academy of Music in London. Mr. Goss has been the teacher of many of the foremost English musicians of the day. His article, "The Art of Transposing," is as helpful as though you had some all the way to London. Goss, we trust, will be a representative master of his special work is entitled to, and conversed with him for a lesson.

### The Etude Pays the Specialist

The Etude pays the famous specialist many times what the individual pupil would pay for a single lesson. Naturally, he takes a little more time and trouble down his best than the average teacher gets the benefit of this lesson for a mere fraction of what he would have to pay for private instruction.

### A Fine June Etude

We have emphasized this article because it is on a subject in which very many are interested. But the fine June Etude which this will appear will include dozen of other articles by other able writers in some of which you may be even more interested than in the subject itself. We trust that Mr. Goss will be a valuable addition to the Etude's customarily agreeable music similar to that which houses and placed for sale on a counter would in itself sell for many times the price of a single Etude.

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## THE ETUDE

CHARLES MARIE WIDOR,  
Dean of French Organ Masters.

BY HARVEY B. GAUL.

on account of my many engagements. At this time the important question is that of always being thoroughly prepared with what one has to play at the next concert, and I find little extra time for work on repertoire.

## EARLY MEMORIZING.

Of the nineteen concertos which I played last season during my series of concerts illustrating the development of the piano concerto I find that I keep those most easily in mind which I learned early in life. If I were to repeat the series now I should probably have to do very little work in the way of memorizing with most of them, except with those which I have recently added to my repertory. This season, for example, I played the Weber *Concertstück* once again, a piece which, strange to say, I had never studied in my earlier years. I found that I had to do quite a bit of re-memorizing before I felt perfectly sure that I could go through the piece without any slips.

## MEMORIZING ORCHESTRAL SCORES.

The custom of memorizing everything by heart I have always carried into my work as orchestral conductor, where I rarely ever use a score. In my opinion the conductor who directs without his score has an immense advantage over one who uses his music, for the most important thing in successful orchestral conducting is that one should have his eye on the men every moment of the time. The conductor who has his eyes on the score most of the time has not half the control of his men that one has who knows his music well by heart. Toscanini, of the Metropolitan Opera House in New York, has even carried the matter so far as to conduct not only whole operas without referring to the notes but even to conduct all rehearsals without a score.

In the study of scores I find again that visual memory, the ability to recollect how the notes look on the printed page, is of the very first importance. Without the aid of visual memory it would be quite impossible for me to commit to memory works for orchestra.

## AN EXPANSIVE FACULTY.

The faculty of memory is not at all limited by the amount one has memorized; on the contrary it is an expansive faculty. The more one has memorized and the more one utilizes his faculty for memory the more can one retain in his mental grasp. The idea that one loses part of the material memorized on account of the addition of much new material is an incorrect one.

## METHOD IN SIGHT-READING.

BY EMILY LORENZ BALL.

For many years I have used the following method in reading at sight with my pupils that has brought quite remarkable systematic advancement.

After placing a ducet before the pupil, and asking him to scan it carefully for

- 1. Key
- 2. Measure
- 3. Highest and lowest notes
- 4. Like and unlike parts
- 5. Cadences and modulations

I then count a couple of time-measures, at slow tempo, and at half-past ten you find yourself entering St. Sulpice. The verger shows you to a cliff-walk and to a precipitous stone staircase. The head of the steps is a bearded man, up, up, and ever upward, until with a turn to the right, you stumble out of the Stygian darkness into a crenulated room, with Widor in the center, encircled by friends.

Among those who come to pay him homage are beautiful women (Widor is a bachelor), German friends, English organists, American pupils—sometimes Cavalier-Coll himself—they all come to pay tribute to the greatest French organist.

High mass as you view it from the organ loft is a pageant. It is a panorama of color, and a blur of contour after the heart of the most advanced futurist. While the choral music is poor, this must not be laid at Widor's door. It must be attributed to the deplorable condition of French church music in general; it is the result of crippled finance. Ill-trained boy voices, and the like, are the low point of the pageant.

This preliminary playing trains the eye to go from measure to measure on time; and makes the pupil gradually able to conquer the common habit of "stuttering" when reading at sight. I always insist that the first counts be slightly accented, both in reading and by voice, till the pupil is thoroughly trained in this respect. Practicing and sight-reading—the former primarily includes careful repetition of phrases till they become practically capable of automatic precision; while in the latter the orders are: DON'T STOP, even if many notes are omitted in the playing—keep your place in the measures.

With will win out in training anyone to become a sight-reader. Try them a little while each day, using sight-reading. Then a little while each day, using music of easier grade than that being studied by the pupil.

It is the fifteenth of October and the courtyard of the old conservatoire is crowded with returning scholars, professors, librarians, and all the host of people associated with the opening of school. Jean and Jeanot, Pierre and Pierrot, are shouting their "Vive l'Eté!" The door swings open and a tall figure comes forward; there is a hull, then a whirlwind of "Cher maître" and "Chers amis," and you know it is Widor.

For two score years he has been organist at St. Sulpice, and for full that forty years he has been training organists. You can hardly meet an organist in Paris—and Paris is France, Baedeker notwithstanding—without meeting Widor.

He was born in Lyon in 1845. He studied organ with his father and succeeded him at St. François. Later, he studied in Belgium with Lemmens, "the thunderer," and with Fétis. He early achieved renown as a concert performer and a composer, and was appointed successor at St. Sulpice to the brilliant Léfeuvre-Wély.



WIDOR IS A MAN OF BROAD INTERESTS,  
QUIET AT HOME IN ARTS OR LETTERS.

separated his salary separated also, for the very simple reason that there was no money with which to pay it.

This is true, it is said, of the other large Paris churches. Widor and his colleagues continue to play for the dignity and honor of the position. Speaking of Widor and organs, one must not omit the ancient little organ in the tower room. As an antique, it is irreplaceable. It is alleged to have been Marie Antoinette's. Mozart is supposed to have played on it.

The case is covered with airy fairy Cupids in gilt and glass. The keys are pearl.

Widor's playing is brilliant in coloring and phrasing. It is deliberate, precise, and yet rubato. It impresses one as the way Whistler must have painted. The qualities are the same—intimacy, piquancy, great slashing strokes, absolute sureness, and master *chic*. His method is the inheritance of Lemmens, and that is the French method in general. It is the absolute legato, the sliding over of the thumb to the next key, the necessity of a finger for every key, and the keeping of knees together, heels together and the equal use of heel with toe.

The English school admits that you have a heel and that you may have occasion to use it, but the French school, as illustrated by Widor, Griswold, and DeSole compels you to use it both to play with and as a pivot.

Though a brilliant player himself, Widor indulges in the virtuosity rapidly of some concert performers. For instance, the *Toccata* from his Fifth Symphony is played by him at about one-half the tempo at which we are accustomed. Bach, through the Widor metronome, becomes Bach the way Bach must have played, way back in the dark ages before electricity had been trained to lighten the touch.

When Walt Whitman was told of the ability of a certain politician, his reply was, "Yes, but what of the man?" When you know Widor, the man-note is dominant. He is a Chesterfield in polish and in manners. He is a man of broad interests—quite at home in art and letters. His book on orchestration, which takes the orchestra where Berlioz left off and brings it up to date, is a French textbook. Beside his compositions—the symphonies, opera, songs, and miscellany—he has edited many books. Not least among his books is the charming volume of old French songs in which Boutez de Monvel, of blessed memory, collaborated.

His ability and judgment are sought even in Germany, and Widor often goes to Germany "by command" to give lectures and concerts. He speaks German fluently, but his English "clear and close."

The Comte de Ségur and his private scholars are fond of singing his praises. To the Ritter, Robert Louis Stevenson is remembered as the Well Beloved. To the "sons of Jubal and all such as handle the harp" and organ Charles Marie Widor is, in the words of Stello Mari, "The Best Beloved."

## HOW GOUNOD SURPRISED BERLIOZ.

Gounod, in his autobiography, recounts the following incident which illustrates both the influence Berlioz had upon him and his own remarkable gift of musical memory:

"Berlioz was one of the greatest emotional influences of my youth. Older than myself by fifteen years, he was a man of middle age and thirty, when a lad of nineteen studied composition with him. He was at the Conservatoire. I recollect the impression that his person and his works (which he often rehearsed in the concert-room of the Conservatoire) produced on me. The moment Halévy had corrected my work I used to fly from the class-room, and lie low in some corner of the concert-hall, and there remain, intoxicated by the weird, passionate, tumultuous strains which seemed to originate in the human womb to me."

"One day I remember well that he had been listening to a rehearsal of his *Romeo and Juliet* in imitation, then published, which was shortly to be given in Paris. It was for the first time. I was so struck by the grandeur and breadth of the great finale of the *Reconciliation des Montaignes et des Capulettes* that when I left the hall my memory retained the whole of Friar Lawrence's splendid phrase, "J'entends par l'anguste symbole." A few days afterwards I went to see Berlioz, and sitting down at the piano, played the whole passage over to him. He opened his eyes very wide, and looking hard at me, he asked, "Where the deuce did you hear that?"

"At one of your rehearsals," I replied. He could hardly believe his ears.

## THE ETUDE



If there is any better job than that of sitting on a stone wall or a fence, out in the country, with nothing particular on your mind to think of, nothing to do, but just to look into the country and almost unconsciously drift in its charm and beauty, let me know. That is the time when that old saying the God made the country and man made the city seems so very, very true. Now we feel more than ever the narrowness of the streets. Even a generous back yard, flowered and treed, becomes almost a jail, and we hear what Jack Long says, "the call of the wild" and with Jean-Jacques Rousseau meant with his "tour à la campagne."

Back to All-Mother Nature for new strength of mind and body, new ideas, new inspiration and hope for the future. But when you are out there again, the next time, among its quiet glory and the beauty of it all, when the sun goes down, soars over hills and trees to the horizon, or when close by it caresses fondly the China-like darkness of the wild rose's petals, and revels in the thousand and one shades of green, one more soothed than the other, please, do not forget that besides the glory of the eye and the inhaling of the fragrance of the flowers, the hay and the soil, other senses may fully well profit by your visit to the countryside.

The masters of music, the art of the ear, drew some of their greatest inspirations from Mother Nature. Great and small composers alike have drunk freely from this ever-flowing fountain for their delight and the glory of the art. By this expression I mean in a more subtle way than when he said, "The larger the brook, the deeper the town." When he was reproached for using the chord of C superimposed upon F, to illustrate certain musical effects, he said gruffly, "That's the way it sounds; that's the way I heard it." That Beethoven was right, instinctively, has been later on proved by a party of scientists, who investigated the many waterfalls in the Swiss Alps, and found that all were pitched in certain keys, but that most of them would respond to the chord of C, with an F as pedal point.



Beethoven Was a Keen Observer of Nature.

Music and Out of Doors  
By HANS SCHNEIDER

these pages do, written for that simple, symphonic orchestra of Beethoven's time.

Beethoven was a keen observer of Nature. In one of his sketches we find the following sentence: "The larger the brook, the deeper the town." When he was reproached for using the chord of C superimposed upon F, to illustrate certain musical effects, he said, "The way it sounds; that's the way I heard it." That Beethoven was right, instinctively, has been later on proved by a party of scientists, who investigated the many waterfalls in the Swiss Alps, and found that all were pitched in certain keys, but that most of them would respond to the chord of C, with an F as pedal point.

## WAGNER AND NATURE.

Was it accidentally that Wagner should have fallen upon the same combination, the same nature harmony (although in this case, E, B, G and F), when the music of the introduction of the second act of *Tristan and Isolde* filled his mind and when he wished to create the mood of mysterious approach of the night, with its bliss and danger for two lovers? Wagner was the high priest of Nature, among all the great composers. He himself was a great lover of outdoors. His love and loyalty and his interest in the animal life of his household are a lovable part of a character that otherwise was anything but adorable. The numerous examples of the most exquisite tone painting of Nature's phenomena show his keen penetrations into the smallest details. Like Beethoven he was daring, revolutionary in his music, and did not care what he wrote. What he did would at that time have dared to paint the mudskipper nature of the bottom of the Rhine, in the prelude to *Rheingold*, by the use of nothing else but a sub contrario, for needs of measures. Whoever knows the beautiful music of the sunrise in the second act of the *Duck of the Duck* will agree with me for calling him the Corot of musicians, the delicate of his shades, and a Mafat for wealth of colors. And if he does not arouse in us the sensation of the storm as truly as only Beethoven could, the introduction to *Die Walküre*, where the whole orchestra hammers away unmercifully upon D, gives us a most realistic picture of a storm in the forest—trees are falling, thunder crashes, the lightning flashes through the or-

me, then I go out into the woods, listen to the moss as it grows, to the lark as he rises in the clouds, singing and chirping, and whoever knows how to see correctly will find much in Nature that is not written in books." What he means by this is that Nature is silent, and noises are the exceptions, and only demands exceptional disturbances. But whenever these "noises" are to be made use of by the composer, they have to be first translated into musical language. And it is interesting to compare how the composers of the classic and romantic periods "translate" it, and then compare their work with that of the modern composer, and we will see that with the modern composer comes out second best, and not just.

When Beethoven, Schubert, Weber, Schumann, and others were inspired by Nature, they generally expressed the sensation, the emotions and feelings aroused by natural phenomena rather than the physical demonstration itself. Much "music" in Nature comes under the scientific classification of noise. It is the noise of conflicting (beating) or irregular vibrations. The classic composer was well aware of this, and having been accustomed to various uses of dissonances, or the intricate missing of intervals or vibratory colors, left the imitative part alone. He only indicated with a few outlines the matter itself, so as to form a background to project upon the aroused emotion and gently guide the listener's imagination into the desired direction.

## HOW OUT OF DOORS AFFECTED SCHUBERT.

It is a case of restless habitation of the greatest attributes of genius that is here to work. No better example can be found of this than the beautiful accompaniments in Schubert's songs, that deal with outdoors. A little melodic phrase, a little run, a characteristic harmonic, is all there is, and as short as it is, it is to the world and produces the desired effect.

The modern composer approaches Nature's music with a phonograph camera, a moving picture camera—he wants you to not only see it, but feel it. And he mixes and mixes colors and chords and instrumental effects, and when he has got it all stirred up, what has he got? Not more than the classic composer, as far as picturesqueness and acoustic accuracy goes, and far less as far as feeling is concerned. His colors are purely imitative; at best he gives us a poor photograph through his mental camera, but not the mood or the sentiment, the true artistic value of everything.



## THE ETUDE



ANTON SEIDL.

size, and a grand piano twice the ordinary size, are not especially artistic effects. But the training of the chorus of twenty thousand caused every town and hamlet in New England, and many in other parts of the country, to study music which was of an infinitely higher grade than anything that they had attempted before. Handel, Haydn, Mozart, and other great masters became the daily routine of the musical social societies, and some schools that had only worked at vocal training to that time. The two Peace Jubilees left behind them a legacy of good musical taste that had never existed before. It is unjust to decry the ladder by which we have ascended; it is unfair to criticize the artistic shortcomings of the monster festival and forget what a precious legacy it left behind.

## JOHN S. DWIGHT.

In the preceding article we spoke of William H. Fry and the beginning of American musical criticism. It is most amusing to read the rhapsodies which passed for criticism before about A. D. 1850. But Fry was overshadowed by an eloquent writer, not a practical musician, deeply in love with the classical masters. John S. Dwight shouted classicism through thick and thin. He attacked everything that was not easily measurable by the classical yard-stick. He attacked M. Gottschalk, the pioneer in American piano-music. He attacked the Peace Jubilee root and branch. But, alas, once, by mistake, he bitterly attacked his idol, John Sebastian Bach.

It happened thus:—S. B. Whitney, the famous organist, gave a choral festival wherein he directed the great Chorale *Oh Sacred Head Now Wounded* by Bach. The melody of this chorale is not by Bach, but by Hassler, an organist of the sixteenth century. Mr. Whitney thought it best to credit the work to its original source. The result was that a scathing criticism of the "poor harmonies, the awkward leading of the voices," etc., etc., appeared a few days after, from the pen of the Bach worshiper, who was much astounded to find that he had inadvertently attacked the great John Sebastian Bach.

The influence of John S. Dwight was generally good. In America at that time (from 1850 on), a little ultra-conservatism could only work good, and generally in conclave with Dwight were two great musicians, Otto Dressel and Hugo Leopold. Mr. Dwight, in his day, enjoyed over 100 other earnest writers. Karl Döll, for example, is a name known to but few. In his day he was an admirable critic and analyst. If any reader looks up his book, *Musik und Kultur*, he will find a noble display of a well-balanced and highly-trained musical mind.

Educators in musical literature have become so numerous that one can recite an entire list of prominent ones, such as Mathews, Daniel Gregory Mason, Liebling, Humeke, Krehel, Hale, Fink, Henderson, Dickinson, and a score of others.

## AMERICAN CONSERVATORY BEGINNINGS.

Conservatories too have sprung up right and left, but here we have yet to notice, with some detail, the

father of the American Conservatory system, Eben Tourjé, a deeply educated musician, although he had taken lessons from several teachers, attaining even to Haupt's classes in Berlin. He was, however, a superb organizer and the man best fitted for his time. Had he come forward with a severe curriculum when he founded the New England Conservatory of Music in 1867, it would have gone straight towards failure or bankruptcy, exactly as the Boston Conservatory of Music had done before his time. But he tempered the will of the school; he educated the humble student rather than repelled him; he adapted himself and his educational scheme to the circumstances which surrounded him, and where a great musician would have failed, Dr. Tourjé (the degree came from Wesleyan University) succeeded.

The present writer was intimately acquainted with Dr. Tourjé, and is desirous of giving the reader an idea of his personality. He was an enormously enthusiastic and had the faculty of making others so. He sized up a man very quickly, found out what he could do best, and set him to doing it. The author well recalls how Dr. Tourjé pushed him into *Recitatives* against his will; landed him in *Harmonies* with a number of others; Theory around him, before he had anything but a vague idea of what Theory meant; made him editor of a musical journal before he had written a single essay. Dr. Tourjé had a smile that was worth thousands of dollars to him in his career. He was rather small in stature, with bright and sparkling eyes that lit up grandly as he became interested



EBEN TOURJÉ.

in what he was speaking about. He was always suave and gentle. A decided boldness gave a rather patriarchal look to him, in the conservatory days. He was a personal friend to each and every pupil. That "personality" of work in a large conservatory has vanished forever, no one but Dr. Tourjé could have made such a mark. The path of a wide curriculum can scarcely be imagined. At one of the meetings with the pupils Dr. Tourjé thought that he might venture to try for a conservatory orchestra. He suggested that every student who played an instrument should come the next evening and bring his instrument along. They came! There were nineteen flutes, three violins and a mandolin! The orchestra was postponed. The same conservatory has now an orchestra that plays all the Beethoven symphonies.

## EBEN TOURJÉ'S GREAT WORK.

Dr. Tourjé may be regarded as a link binding the old to the new. He was at first an outcome of the New England praise meeting and singing school, but when the Peace Jubilee took place he was a power behind the scenes. He was organizing everywhere and getting the different societies ready to merge into the great chorus.

The present writer cannot refrain from adding that all of his present work in music was suggested, fostered and upheld by Dr. Tourjé.

Other pioneers in different musical fields might be spoken of. The encouragement of women in music, in

America, has led to a set of female composers who compare favorably with those of any European country. Mrs. Beach is to be considered the head of these. Our folk-song also had a pioneer in Stephen C. Foster, whose native simplicity will be found very difficult to imitate by any who attempts it.

It has not been our purpose in these two articles to give a history of the beginnings of American music in its various phases. We have endeavored rather to point out some of those who really began some new development in our native art, and to set forth briefly just where and how their influence was exerted. We have pictured a number of rivulets and tiny streams gradually uniting, until now we behold a great river, ever-broadening and bearing the freight of all the nations upon its bosom.

(Editor's Note.—Our readers will realize how impossible it would be for Mr. Eben to treat more than a few outstanding personalities in our musical history in an article of this length, while we have many more phases of our musical development, as were many of his contemporaries; but Mr. Eben has in this article and in the one which follows in the March issue of this *Etude* represented most of the men and women who have had a formative effect upon our national musical growth.]

## THE WIT OF MALIBRAN.

One of the misfortunes of the interpretive artist is that his art dies with him. The creative artist at least leaves behind him something that will make him a sort of family legend, thousands of homes through scores of generations. Thus it is we can remember even so insignificant a composer as Offenbach while we forget a divine singer like Malibran. Some interesting reminiscences of her by Ernest Legouvé were recently included by Mr. C. L. Graves and made into an essay included in his *Diversions of a Music Lover*.

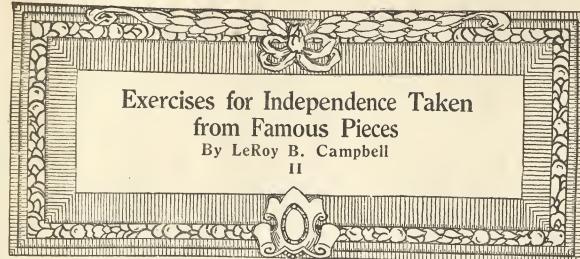
"In illustration of her contempt for, or rather love of danger," says Mr. Graves, "M. Legouvé tells us that the first day she ever went out on horseback, he being her companion, she put her horse at a ditch and got over without mishap. And he tells an even more extraordinary story of her plunging into the sea in the Bay of Naples, although she could not swim, in the serene confidence that her friends would not let her drown. Of her readiness in retort he gives the following example:

"Lamarque had been complimenting her on her gift of languages—she spoke four with equal facility. 'Yes,' she replied, 'it's very convenient. It enables me to clothe my ideas in my own way. When I am at a loss for a word in one language, I take it from another; I borrow a sleeve from the English, a collar from the German, a bodice from the French.'—'Which makes in all a charming harlequin's dress!'—'A harlequin's dress, if you like, but the harlequin never wears a mask.' On another occasion when someone was praising a poet whose poverty of ideas was only surpassed by his magnificent style, 'Don't talk to me of his talent,' said Malibran, 'he produces a vapor bath with a drop of water.'



CARL ZERRAHN.

## THE ETUDE



(The first section of this article appeared in THE ETUDE for March, but this section may be read independently with equal profit.)

## INDEPENDENCE IN COMBINED PARALLEL AND CONTRARY MOTION.

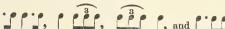
When both hands are occupied, one of the parts is usually quite easy, and after the difficult part is mastered the easier part can soon be added; but there are many cases where both hands have almost if not altogether equal difficulties, in which event let us try the following practice. We will choose for our example a couple of measures from the Bach *Prelude* in C minor (No. 2, Well Tempered Clavichord), in which independence in both parallel and contrary motion is required as well as digital perfection.



Follow this with an arrangement of the notes of each group in which a different set of fingers make the rapid move, e. g.:



Then use successively the following rhythms, playing through the two measures:



Now play through with slight accents placed as follows:



and with this accent,



the passage is ready to use in conjunction with what precedes and follows it. Students will find scores of passages which can be treated similarly to these examples in his music.

## INDEPENDENCE WHERE ONE TONE IS SUSTAINED WHILE THE OTHER FINGERS ARE EMPLOYED.

Let us turn for our next effort to the Chopin Etude, Op. 10, No. 6, the second measure is the bass.



The factor of relaxation here enters into the problem. Anybody who has been brought up with regard to keeping in repose such muscles as are not used in a certain act will find here but little difficulty. The fifth finger is to sustain the F, while the remaining fingers play the figure in sixteenth notes. Simply rest enough weight on the fifth finger to hold down the

F, but do not use muscular tension above that necessary for position.

Practice the sixteenth note figure in light staccato taps, and later with the two quick taps, as previously explained. Also for further independence make use of various rhythms, e. g.:



In the twenty-first measure of this same *etude* a similar passage for the right hand may be found. Bach abounds with these problems.

## INDEPENDENCE WHERE ONE HAND PLAYS IN ONE RHYTHM WHILE THE OTHER PLAYS IN ANOTHER.

This is very difficult in the event of two notes against three, which combination is often encountered in Grieg and other modern composers. The first measure in the Grieg *Scherzo*, Op. 34, is a fair example.



(The dotted lines indicate where each tone of the lower group should be played.)

This is another difficulty where the mental process should be well drilled, when the problem will not be so very obstinate.

Take for example this simple figure:



Tap it out with the second finger (R. H.) in time, applying a small accent as indicated.

Play again and tap the second eighth note with the L. H., once more keeping the sound of the figure in mind, but this time, tap the second eighth note an octave lower, e. g.:



Now add one more note and this problem is in a fair way to be solved, e. g.:



If the student will play and listen carefully to this example he will very soon gain a command over it. To aid still further in the solving of this problem he might count one, two, three, and tap a key at one and again between two and three. Reverse the process. If a second person can be enlisted, let one person count aloud one, two, three, while the other counts one, two, and *vice versa*. With these simple but effective aids well in mind try Example 7. If it still gives trouble take the second count of Example 7 and use it slowly, exactly following each step of Examples 8, 9 and 10.

## INDEPENDENCE WHERE CERTAIN TONES ARE PLAYED SOFTLY WHILE OTHERS ARE PLAYED SOFTLY.

This is not very difficult when the melody is in one hand with accompaniment in the other, but when hand and accompaniment both come in the same hand it presents a more trying problem. Many of these combinations come up especially in Mendels-









## THE ETUDE

Musical Thought and Action in the Old World.  
By ARTHUR ELSON

## THE MOSTLY MUSICAL RECORD.

The music of Servia. He finds an uncrowned freshness in it, and considers the people in it as he calls the Tolstoyan state of life, or happy pastoral existence.

The Servians he finds light-hearted and not so serious as the Bulgarians, who seem more like the North Germans in comparison with the gay Viennese. The music of Servia flourishes chiefly among the agricultural people.

In former times, the Gossolari were the bards who chronicled the deeds of heroes, such as Prince Mirko, of many exploits. There are songs in his praise or in tribute to many a semi-mythical Vasilko or Hermann. As is usual among pastoral, the various features of the landscape are credited with being alive, in a species of peasant mythology. There are also songs about Vasilko, or flasken-hair'd fairies who dance in the woods by moonlight.

The Servian music is mostly vocal. The church music, which is under Byzantine influences, is wholly for the voice. The Servians have many instruments, however, including the fiddle, violin, drum, bagpipes and a variety of guitars and tamboura.

As is usual among nations close to nature, song and dance go together frequently in Servia. In farm and country, and more especially in village fairs, the peasants will "dance long and energetically." The peasants, who are quite interested, are named for the province in which they are most popular, just as the Spanish Romances and Granadinas are all varieties of dances named for different Spanish provinces. In Servia there are the Madyavna, from Macchia; the Nishevadka, from Nish; and the Vranja, from Vranja. There is also a very popular yavka, from the Kolo, named from the word meaning dance called the Kolo, which is the Spanish circle, just as the Quince is called the Spanish word meaning square. Having made use of the Kolo, so the dances may have fairly widespread.

The majority of the Servian music lies in its purity, its freedom from outside influences. Tolstoy was rather inaccurate when he said that for the most part natural art one must go to the fields and their tillers; but for Servia his statement is correct enough. There the songs of the gleaner and the shepherd are heard in all their primitive beauty; and in that country, at least, folk-music really justifies its name.

## MUSIC IN PHARAOH LAND.

In the same number, Frederick Kidder writes of Cairo, the home of the full-music. A year's residence there showed him that the musical sense of the natives, even including many educated ones, cared nothing for European music, and did not appreciate the principle of harmonic beauty. Even the accomplished Chopin was listened to with nothing more than perfunctory respect, and his works were followed by a request for some "Arab notes." These Arabian tunes which floated in Cairo are wholly in unison, and if given to the piano, the left hand merely repeats the melody an octave or two lower. Attempts to harmonize these melodies only confuse the native hearers, and spoil the music for them.

Arab-Egyptian music, as sung by the Fellahs, or peasants, is for the most part a quiet and plaintive affair. The country people sing constantly, and their city brethren are not far behind them. Mr. Kitchener often saw from his window the small two-wheeled donkey trucks (Arabegh carous) packed full of native of both sexes, singing joyously to the accompaniment of the Darabukha. The last is a kind of native drum consisting of an earthenware jar covered with skin, and is played by being touched with the fingers. These native airs are "full of the quaintest and most tame," often containing long cadenzas. Many phrases, either long or short, end with a abrupt and very noticeably nasal close. Often the singers mark the end of each verse by ejaculations of "Al-lah," or some other favorite word. The Arabic language, which is used, does not lend itself well to musical effects, as it is not musical and contains some intonations difficult to pronounce.

Among the native instruments is the Samachim; this is apparently some sort of oboe, for the writer states

that it is considered the ancestor of all reed instruments, and the oldest of all instruments in use. There is also the Kamanga, which is a small violin. A large guitar called El Aoud shows its Arabic origin by the name of its name to the historic Al Ud, which, after passing through Moorish hands, became our word Lute.

The Egyptian dancing, like that of most Oriental nations, consists of posturing and movements of the body. A famous dancing girl is described as appearing in black and red, with spangles. Standing with feet still, she moves her body rhythmically, her flat Egyptian head dancing backward and forward. All this was accompanied by the Samachim, while the dancer herself clapped a pair of small brass discs.

Many of the Egyptians have rather primitive ideas of European music. Thus a certain Pasha in Cairo

wished to show himself of the same set by having a great European hand play on the organ at the great Mohammedan festival of Koutan Bairam. But the company which he employed consisted of a cornet, a drum and a piccolo, and proved rather shocking to European ears. Evidently the writer is justified in quoting Kipling to the effect that "East is East, and West is West, and never the twain shall meet." They are far apart in music at least.

## THE DESIRABILITY OF HISTORICAL CONCERTS.

With a description of a new symphony by Wassilenko, given in Moscow, comes an account of his series of historical concerts, the first one being devoted to the music of the Clavecin period and style. Such a series of concerts is of decided value and it is to be hoped that we do not have this sort of music in our season of the water. The programs of our symphonic seasons are for the most part haphazard, and lacking in definite plan. Much of Beethoven and Wagner will be given, with a number of novelties to interest the public, and such concert selections as the soloists may prefer. There is no need of decrying the past, but in our large cities for additional series of concerts, to be devoted to the educational and historical aspects. Great is the value of the modern complexity (which all musicians do), there is room for a set of concerts to show the older classics to the rising generation; and if works of historical interest are added, such a series would prove of ample value indeed, incidentally, could be done by a fairly simple variation.

Card Herschel, of Halle, claims to have discovered a way to make violins equal to the "Strad" without any dangerous process in the manufacturing. This would sound like another grecian quick scheme, but the instruments have been highly admired and highly praised, by Willy Hess and other experts.

## HOW TO DEVELOP CONCENTRATION.

BY E. A. GEST.

The open door to all musical success is concentration. There is nothing that cannot be accomplished if the end is kept in sight and striven for systematically—not automatically. The memorizing that is demanded of all public performers nowadays can only be gained through steady concentration. Technical mastery of the keyboard cannot be pursued by the same course. It has to be a tame conception of the poet's intent—there is any—of the music studied can only be obtained by shutting out from oneself all worldly thoughts and concentrating upon the work in hand.

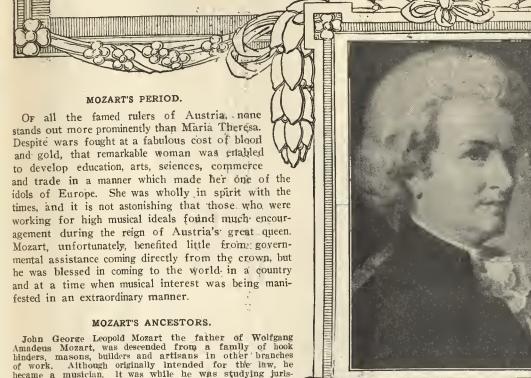
It therefore becomes very necessary to find some means of training the wobbly human mind so that it can be held down to its purpose. The following exercise is not original, nor is it a "We can teach you in a day" system of concentration, but it has proved helpful in developing the clapping concentration, which is defined as death distilled extract of attention.

Play the scale of C both hands together, ascending one octave and back to D, from D one octave up and back to E, from E one octave up and back to F, etc., continuing in this way until the next octave is reached, then down one octave and back to B, down one octave and back to A, etc. The fingering remains unchanged throughout, right hand thumb always on C and F, left hand thumb always on G and C. All the scales can be taken up in this manner and also scales in sixths and tenths.



## THE ETUDE

## The Etude Master Study Page



## MOZART'S PERIOD.

Of all the framers of Austria, name stands out more prominently than Maria Theresa. Despite war, fight at a fabulous cost of blood and gold, that remarkable woman was entitled to a peaceful education, arts, sciences, commerce and trade in a manner which made her one of the idols of Europe. She was wholly in spirit with the times, and it is not astonishing that those who were working for high musical ideals found much encouragement during the reign of Austria's great queen. Mozart, unfortunately, benefited little from: governmental assistance coming directly from the crown, but was blessed in coming to the world in a country and at a time when musical interest was being manifested in an extraordinary manner.

## MOZART'S ANCESTORS.

John George Leopold Mozart, the father of Wolfgang Amadeus, was descended from a family of bookbinders, masons, builders and artisans. In other branches of work, although originally intended for the law, he became a musician. This was while he was studying jurisprudence at Salzburg, and he became the organist of the cathedral at that time. He married the daughter of a hospital attendant, one Anna Maria Pertl (or Berti). This devoted couple had the present, never to be forgotten, Wolfgang, among their many musical figures in musical history. Leopold Mozart was an able minded violinist and composer, who, had not been so much a teacher wanting little more than his simple devotions, might have been a great teacher as a local music teacher could bring him. His best known work was his violin school.

## MOZART'S BIRTH.

Wolfgang Amadeus Mozart (christened Joannes Chrysostomus Wolfgangus Theophilus Mozart) was born at Salzburg on the 27th of January, 1756. At the age of three he found his way to the piano keyboard, not to manufacture discord, but to discover a world of delight in making chords. His father saw that the child had a phenomenal gift. Consequently he took it upon himself to direct the youngster's explorations at the keyboard. At the age of five he actually composed a set of minuets, although his father acted as his amanuensis. All his boyhood games, his every movement in play were accompanied by music of his own devising to suit the occasion. He could not tolerate the tones of a trumpet, and upon one occasion fainting when his father, in endeavoring to overcome what he thought a childish prejudice, blew a blast in the same room with the child. It is hard to believe that when the little fellow had no natural instinct whatever, he could so insistently insist in taking part in the performance of a trumpet solo in his home and amazed all by playing the notes in perfect intonation. One very helpful circumstance in the childhood of Mozart was the association with his talented sister, Maria Anna (born July 30th, 1751). Indeed, it was said that the talent of the sister affected the entire career of Mozart in a very exceptional manner.

## TWO JUVENILE VIRTUOSOS.

When Mozart was six years of age his father determined to make a tour with the little composer and his gifted sister. From 1762 to 1766, and his winter vacation interceded over much of musical Europe arousing sensational interest wherever he exhibited them. Much as the older sister was, however, it was the boy who was the wonder of all, that the youthful Mozart produced in these years an incomparable number of astonishing works. Indeed, the boy was a wonder, and was generally surrounded by every safeguard of the home and school bear no comparison to the progress made by Mozart under what must be parenthetical, but would declare "impossible" conditions.

The first tour was to Vienna, Mantua, and Linz. On the way to words, the delighted Richard Sterndale, "with the most beautiful children mak[ing] as preparation for the grand tour," was the author of a tour around Europe, after prolonged sicknesses, again brought before the public in Holland, and later in Paris, as well as parts of Switzerland. Finally, in 1866, they arrived home after an absence of some three years.

## IN VIENNA.

In 1868 they returned to Vienna, where the boy was continually improving and making an effort. The one-toned, artificial surroundings of an office, the profusion of such works compelled him to abandon the performance of the Mass, a Tamper Concert, and an effort to produce his operetta *Bastien und Bastienne* before a few friends. A Mass, a Tamper Concert, and an effort to produce his operetta *Bastien und Bastienne* before a few friends. A Mass, a Tamper Concert, and an effort to produce his operetta *Bastien und Bastienne* before a few friends.

Returning to Vienna, Mozart found to his delight that the sceptical Archduke had been convinced of his ability and had appointed him to the Archduke's orchestra, as well as doing the composer the great honor of appointing him Conductor to the Archduke's orchestra. In short, he had been made a member of the period in Austria and in some parts of Germany had temporal power in public at a performance attended by the court and Mozart's appointment was not of much importance.

At Salzburg the dourish Archbishop did his best to prove that a prophet is not without honor, save in his own country. He misstrusted Mozart's genius and in order to test it had him write a cantata under strictest scrutiny of trained musicians. In 1867 the father took his children to Vienna to be featured in the festivities attending a court wedding. There they both contracted the smallpox, and Wolfgang was blind for some nine days as a result of this ill-fated expedition.

## THE ITALIAN JOURNEY.

In 1869 Mozart and his father set out for Italy. Most of the principal northern Italian cities, were, visited, and to put it in the words of the father his success may be stated "the same here as everywhere." The whole trip was a march of triumph for Mozart. At all points he met incredulous musicians who insisted upon testing him as to the genuineness of his genius. All question was ended when the remarkable boy wrote down from memory the entire *Miserere* of Allegri after one hearing.

## THE FAMOUS INCIDENT OF THE ALLEGRI MISERERE.

The *Miserere* of Allegri is a musical setting of part of the service known as *Coronation* at St. Peter's, Rome, only on three days of the year (Wednesday, Thursday and Friday of Holy Week). The office is one of the most impressive in the service of the church. Late in the afternoon six great candles are lighted on the high altar and fifteen others flame from a triangle candlestick placed in front of the altar. As the ceremonial proceeds the candles are extinguished one by one at the end of different parts of the service. Finally the one remaining lighted candle is taken from the top of the candlestick and carried behind the altar so that its light is hidden, although it illuminates the figure of the Pope clad in scarlet raiment as he kneels at his *Genitrixorum* at the high altar. In the darkness of the chapel a single soprano voice is heard singing "*Christus est tu nobis* dominus et salvator" and the entire assembly of the church, including the organ, sing in unison. As the soprano voice dies away a solemn silence ensues, during which the *Pater noster* is said in secret. Then follows the somber music of the *Miserere met Deus*. It is impossible to describe the effect this imposing liturgical service invariably has upon all hearers. Naturally the setting of Allegri became one of the most famous of all compositions, particularly since it was believed that up to the year 1770 only three authorized versions of the *Miserere* had ever been made. When Mozart reproduced the work from memory after one hearing, so that the leading soprano of the Pope's choir declared it to be perfect, the news of this feat spread all over Europe.

## DISTINCTIONS IN ITALY.

The Musicians in Italy may have been very happy indeed. In Naples the superstitious people could not understand how a man could be so good and yet means and instead that he put aside a ring he wore might his finger. This he did and much to their amazement played equally well. The Pope bestowed the order of the "Golden



## THE ETUDE

AN INTERPRETATION LESSON ON  
Mozart's "Fantasia in D Minor"

Prepared by

JOHN ORTH

[EDITOR'S NOTE.—Mr. John Orth enjoyed exceptional educational advantages in Germany where he was, during a period of five years, the pupil of Listz, Kalkbrenner, Deppen, Pruckner, Leibert, Feistiz and Kiel. Since then he has taught in Boston for upwards of forty years, during which time many well known pianists have passed under his tuition.]

Every piece of music is what you make it. In this lesson I want to help you to make all you can of this beautiful work.

Let me quote here my favorite thought from Wagner:

"Wagner, as just stated, counseled his artist to ignore the division of music into regular bars; the singer has completely absorbed my intentions; he adds, 'Let's really follow his own feelings, even to the physical demands of breathing in agitated passages; and the more independent and creative his emotional abandon makes him, the more he will inspire admiration and wonder! How far all this takes us away, now from expression itself! The improvisational style of singing and playing is that very intimate secret and perfect of expression we have been seeking in—bar from mere printed expression marks,

which are only a crude approximation to what a great artist makes of a piece! As a rule, even these are high-attended to, and then performers, who in high-class concerts do not pay as well as grandville and musical comedy? They would pay equally well if the high-class music were as adequately interpreted as the low-class usually is. There's the truth in a nutshell."

—H. T. FINCK, in *Success in Music and How It Is*

Now, this is the spirit in which I wish you to approach this piece. In order to do so, you must be thoroughly relaxed in mind and body.

## SPECIAL PEDAL STUDY.

Place your hands on the keys and play the first measure with a heavy devitalized hand and finger. Hold the pedal during the first two measures; retard at the end of the first measure. Think of the second measure as an echo. If you have imagination, give it full play. Fill your mind with thoughts of a hero, a warrior, a conqueror over the hills and mountains. Listen, and delay an instant after the first measure. Then play the next measure in a dreamy pianissimo manner. Listen again! Keep your foot on the pedal during these two measures and hear the wonderful pedal effect!

Anton Rubinstein said: "The more I play, the more thoroughly I am convinced that the pedal is the soul of the piano; there are cases where the pedal is everything."

Do not speak yet of measure 3. Let your hand lie upon the keys until the reverberation grows dim. Let the left hand lie upon the octave D, while the right hand clings to the last four notes of the measure. Every measure there are, what I call expression notes, which, as a rule, should be delayed and fingered upon a little. This is the way that the first six measures should be treated: Measure 3, loud and relaxed; measure 4, echo; measure 5, again wait, listen and imagine. Measure 5, loud and relaxed. Measure 6, after a little pause, echo, pianissimo. Linger upon the notes in the left hand and the last three or four notes in the right hand. In these six measures do not leave the keys with either hand. Play as if your hands sank into the keys and as if they had no spring to them than a jellyfish. Play measures 1, 3, and 5 at about 60 quarter notes. Measures 2, 4 and 6 a little slower with a reduced tempo of the measures.

The magnificent notes in the first two measures are the half notes in the left hand. Keep your hands buried in the keys with a full firm touch. Balance these half notes with a full firm touch. Balance the fingers from the eighth and quarter notes so that the only sounds that are heard are the half notes in the left hand. Listen! See the full and rich tone is in this register of the piano. Don't think anything about time. Just listen and imagine that you are producing a fine tone on a cello. Treat the four half notes in these two measures, 7 and 8, in the same manner. Use no pedal. Pay no attention to the ties in the right hand.

The interpretation of the next two measures is

## EXPRESSION NOTES.

Notice that from here on it is marked Adagio. This is one of the most plaintive of melodies, full of feeling and expression. In Cantabile passages of this kind there are always certain notes which I sometimes call Expression Notes. The important note or expression note in this measure is "G" against "C" sharp. Give this note a little extra weight. Linger on it a bit as if loath to leave it. Don't retard it. Make it about half as long as it is written. An eighth note can be stretched, so to speak, to three-sixteenths, but never to four-sixteenths, because then it is a quarter note, and that won't do.

In measure 13 the expression note is "A." Listen on that. Make it about three-sixteenths in value. Give it a little more poignancy than any other note in the measure. Linger upon the other notes pianissimo, accents and lingering upon the D sharp. Half steps are among the most expressive intervals in music. That is why the D sharp E in measure 13 is much more expressive than the interval G/F in measure 12, or the same interval in measure 14. In measure 14 delay on the A in the right hand.

In measure 15 delay on G. In measure 16 we have a half step up to the B and two steps in the left hand from D to C sharp and F to E. Be very firm and sure. Let the A in the right hand and the D in the left hand. Let these two voices oppose each other with a touch of anguish. When a wail is suggested music is most always done by means of chromatic passing-scales.

Measure 17 has a touch of wail in it. Don't think of tempo when you play this measure. Think of wail and let it sound like one. You will play it approximately in time, of course. But don't think of time, think wail.

Measures 17 and 18 go wailing and sobbing on, as you see. It is all half steps, chromatic. Play with a heavy hand, a heavy heart and a heavy tread.

In measure 19 die into a whisper. Again, don't think of time. Let the first measure pass off into the whisper noiselessly. Put on the pedal, of course, with the first note. Hold it two measures until the sound has nearly disappeared.

The Hero of the Play now appears. In the next two measures 20 and 21 he makes himself felt and heard with abundant vitality and a stentorian voice.

The first note in measure 22 is very firm. Then all melts into a whisper.

The next three measures suggest palpitation, agitation. We will imagine it is the heroine speaking. Does she say "To-morrow, To-morrow, To-morrow" and so on?

Measure 26 is still more agitated. Ritard much at the end of this measure and two notes on measure 27. After these first two notes the agitation and tempo increase and come to an abrupt conclusion at the end of the measure.

In measure 29 our plaintive yearning theme enters again, as in measure 12, only in another key. The expression note in this measure is D.

## THE ETUDE

## FANTASIA

IN D MINOR

W.A. MOZART

Revised by S. Lebert

GOTTA EDITION

Andante M.M. J=72

\* Every fifth measure is numbered in order to facilitate reference to Mr. Orth's lesson. See opposite page.

## THE ETUDE

\*) These four measures *pp* may be played somewhat more quietly than the previous Allegretto Tempo requires, but with the following of the regular Tempo will take its place again. Still care must be taken that this slight deviation from strict time is not carried to excess, for under no circumstances should it form a contrast between dragging and hurrying.

## THE ETUDE

ALLEGRESSE  
RONDOAllegretto M.M.  $\text{♩} = 108$ 

A. SARTORIO

last time to Finale

*poco rit.*

*cresc.*

*f*

*rit. dim.*

*a tempo*

*cresc.*

*f*

*D.C.*

## THE ETUDE

*mf*

*cresc.*

*rit.*

## NIGHT SCENE

*l.h.*

*r.h.*

*p*

*pall.*

*dim.*

*Fine*

*frubajo*

*cresc.*

*rit.*

*D.C.*

## THE ETUDE

# EN BALANCELLA

VALSE LENTE

V. DOLMETSCH, Op. 93

## THE ETUDE

\* From here go to the beginning, and play to Fine; then, play Trio.

## GOOD NIGHT

“NOW I LAY ME DOWN TO SLEEP”  
“GOOD NIGHT, GOOD NIGHT”

ALBERT LOCKE NORRIS. Op. 21

Moderato M. M.  $\text{♩} = 72$

## THE ETUDE

COSSACK DANCE  
KOSACKENTANZ

SECONDO

E. KRONKE

Vivo con spirito M. M. = 126

## THE ETUDE

COSSACK DANCE  
KOSACKENTANZ

PRIMO

E. KRONKE

Vivo con spirito M. M. = 126

## THE ETUDE

SECONDO

*f*

*f*

*cresc. sempre*

*ff sempre più mosso*

*piu f* *Presto* *fff*

*f* *f* *f*

## THE ETUDE

## PRIMO

The image shows a page of sheet music for piano, consisting of six staves. The music is in 2/4 time and primarily in G major, with some sharps appearing in later staves. The first two staves begin with a dynamic of *f* (fortissimo). The third staff features a complex rhythmic pattern with sixteenth-note figures and grace notes, marked with a dynamic of *f* and a tempo of *128*. The fourth staff begins with a dynamic of *f* and includes a measure with a tempo of *168*. The fifth staff starts with a dynamic of *cresc. sempre* and a tempo of *88*. The sixth staff begins with a dynamic of *ff* and a tempo of *88*, followed by a section marked *sempre più mosso*. The music concludes with a dynamic of *fff* and a tempo of *Presto*.

## THE ETUDE

SWEET HOPE  
MEDITATION

SARAH READ REINHART

Moderato M.M. ♩=126

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## POLKA MIGNON

FRIEDRICH BAUMFELDER Op. 394

Gracioso M.M. ♩=108

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## THE ETUDE

## TRIO

## DIANA

## AIR DE BALLET

GEORGE S. SCHULER

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## THE ETUDE

## MARCIAS FANTASTICAS

CARL MOTER

Moderato M. M. = 112

*pp misterioso*

*cresc.* *p* *cresc.* *dim.* *p* *Fine*

*ii canto legato*

*il basso stacc.*

*cresc.* *p* *cresc.* *cresc.*

*ff* *dim.* *mf cresc.* *D.C.*

## THE ETUDE

*il canto legato*

*il basso stacc.*

*pp* *cresc.* *ff con fuoco*

*ff* *ff*

**TRIO**

*pp* *ff* *p dolce.*

*marc.* *dim.* *mf cresc.* *D.C.*

## THE ETUDE

## OLD ROMANCE

Moderato M.M. = 100

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## THE ETUDE

## KAMENNOI-OSTROW

REVE-ANGELIQUE

From the Gallery of Twenty-four Portraits

Anton Rubinstein, Op.10, No.22  
Arr. by Harvey B. Gau

FOR PIPE ORGAN

M.M. = 112-126

Andante moderato

Man.

Ch. Unda Maris

Sw. Vox Celeste

C

add Stop Diap.

add Viola

p

Un poco più mosso

Ch. Fl.

Gt. Gamba &amp; Diap.

Sw.

Gt.

Sw.

(Sw.)

Sw.

Gt.

Ped. S' to Gt.

p

mf

## THE ETUDE

rit.  
String tone  
Ch. Flute Harmonique  
Ped. 16' uncoupled

Tempo I.  
Full. Sw.

cresc. a poco  
a poco string.  
Gt. to Sw. Full.  
Gt. Principal or Flute  
Gt. Diap. to Sw.  
Sw. or Solo  
Tempo I. ben marcato il canto  
Sw. String Tone  
Bourdon  
Ch. Flute Harmonique

## THE ETUDE

2  
3  
4  
5  
Sw. Vox Humana  
Tempo I.  
Piu mosso English Open Diap.  
Lento  
Sw. String Tone  
Ch. Melodia  
Aeoline  
Sw. String Tone  
ten. Ch. Flute  
ten.

## THE ETUDE

To O.B.

## THOU ART SO DEAR!

Words and Music  
by JEAN BOHANNAN

Moderato

1. There is no hour of wak'ing  
2. There is no light in all the

dear, That is not blest with thoughts of thee, Nor night of calm and sweet re- pose, That you come not in dreams to  
world, Which sheds its beams from kind-ly skies, At once so ten-der warm and bright, As that which shines within thine

me; Thine im-age dwells with in my heart, So be thou dis-tant far or near, Thy  
eyes; That light is love and life to me, The' thou be dis-tant far or near, And

lov-ed pres-ence den- i feel, Thou art so dear  
eer thou dwell-est in my

heart, Thou art so dear! And eer thou dwell-est in my heart, Thou art so dear!

## THE ETUDE

## LOVE IN SPRING

FELIX BOROWSKI.

Theodore Wratislaw  
Con moto

A - pril has whis-per'd to the rose "O

flow'r, thy heart is deep and red; Till eve-ning, let me lean my head— Till eve-ning, let me lean my

head— Be - tween thy petals that un - close, The pet-als that un - close!"

mur - mur'd to my soul's de - light "Sweet love, thy heart is red and deep, Oh, take me in thine arms to

sleep! Oh, take me in thine arms to sleep! Oh, take me in thine arms to sleep,

With-in thy bos-om, With-in thy bos-om, all the night!"

## THE ETUDE

## ALONE UPON THE HOUSETOPS

Kipling's  
"Plain Tales from the Hills."

With expression

TOD B. GALLOWAY, Op. 30, No. 7

North land years, I turn and watch the lightnings in the sky,  
Far, far below the weary camels lie,  
The drudge of all my father's houseam 1,  
The glamour of thy foot-steps in the  
The camels and the captives of the  
My bread is sor - row and my drink is

North, rai - tears, Come back to me be - lov - ed or I die - die.  
Come back to me be - lov - ed or I die - die.

*rall.* *p* *pa tempo* *rall.* *D.C.*

Also Published for Low Voice  
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Andante sostenuto M.M. = 72

**ROMANZA**

**HOMER TOURJEE**

VIOLIN *poco rall.*

PIANO *p* *espress.* *poco rall.*

*poco accel.* *poco cresc.*

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## THE ETUDE

*molto rall. e dim.* *alleg.*

*rit.* *cresc.* *legato*

*rit. poco a*

*poco e dim.* *pizz.* *Tempo I. with mute (ad lib.)*

*poco rall.* *poco rall.* *rit. molto* *pp* *sfz*

## THE ETUDE

## FRAGRANT BLOSSOMS

WALTZ

Tempo di Valse M.M. d=72

MATILEE LOEB-EVANS

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## THE ETUDE

## Keeping a Small Musical Library in Order

By FREDERICK H. MARTEN

THERE was an old Scotch gardener once, who had a number of superstitions regarding his craft. I remember, for instance, that he believed that by gently stroking the leaves of some backward plant, and whispering a few words of encouragement to it, he could induce it to chirk right and grow straightly. Of course, it is not implied that the life of a sheet of music may be prolonged by patting it on the title-page, and giving it a few sympathetic words. But surely the old gardener's underlying thought, that of kindly interest in his plants, is something every real music-lover has for his music. And translated into practice, it means: "Take care of

Music costs money. It represents a definite and continuous outlay. And neglect of music is nothing more nor less than throwing money away. While music, especially sheet-music, is so easily damaged or destroyed when left to lie about in haphazard fashion, its life-span may be indefinitely prolonged by proper treatment. And the lesson of 'conservation' as applied to music has a sound practical suggestion in the adoption of a system of filing to its better care.

The many filing systems in use in modern business life, and their application to library work, notably in the Library of Congress in Washington, where they brought order out of chaos, probably suggested applying the idea of filing to keeping and preserving music. Take the case of the Library of Congress, for instance: While books and maps were kept there in piles it took hours to find anything that was wanted. Now the musical contents of the Library are kept in files, "in rank and file," to use a military term—ready for service. The sheet-music in the Congressional Library, numbering 593,126 items, is arranged, with a single index, in separate trays. Any given composition may be found when wanted at a moment's notice.

The idea is very simple, and can be applied just as readily to a private collection of music, the library of teacher, artist or amateur as to one of national importance. The great point here, as at the Library of Congress, lies in the distinction between *piled* and *filed*—music *piled* on the piano or on the library floor, exposed to dust, moisture, heat and accident, and music *filed* in the indexed trays of a cabinet, where it may be kept in order, separated according to class and

A minor point in selecting a cabinet, one that has nothing to do with the better preservation of the music or greater convenience in getting at it, yet is important at a time when so much attention is paid to the decorative side of affairs: for a music-cabinet is furniture in a room, and its shape must correspond to that of the piano and other articles in the room in which it is to be placed. Yet after all, the main thing is to wish to keep your music with you in good working order as long as possible, and keep it in the manner most convenient to yourself, is to provide a home for it, some place that is emphatically yours, and not for your books.

The new-style music-cabinets, which may be seen in most music-shops nowadays seem to hit the nail on the head as far as construction, design and practical usefulness go, and in general, their price is not prohibitive.

Treat your music kindly, give it a shelter where it is safe from the many annoyances of a life in the open of the masterly way it will repay you by lasting long and always being at hand when wanted—a joy forever.

## Difficulties in Repeated Notes

By S. REED SPENCER

WHAT could seem simpler than striking notes in succession? Yet even in legato passages where repeated notes occur difficulties arise which puzzle some students. When the time is very slow there is little trouble in playing them clearly and precisely. By means of the division, use of the metronome, correct "slow playing" may usually be developed into correct "fast playing." In other words the student must first get the passage right at a slow speed before he can ever hope to get it right at a rapid speed and fast music a matter of gradual steps, not a jump from a valley to a mountain-top. The application of this principle in studying repeated notes.

Certain pieces call for the rapid repetition of notes at a perfectly regular rate. This also implies sharp, clean, neat delivery. They can not fall indiscriminately upon the keyboard like a shower of hail. They must be even and orderly. In

accomplishing this the student will find that during his slow practice it will prove advantageous to play the notes with a sharp, quick, decisive, staccato movement of the fingers or the hand, with maximum motion. As the speed is gradually increased the notes will become less pronounced. This is accomplished automatically, but the high quick stroke should not be diminished a particle until the increased speed compels it to be so. The quick staccato in the slow movement causes the fingers to get out of the way so rapidly that they do not stumble over each other when rapid playing is attempted. Indeed, when this species of practice is highly developed the repeated notes come so smoothly and the interval between them is so slight that the effect is that of a continuous stream of sound. Repeated notes, in rapid passages by Chopin, Liszt and other modern composers, offer opportunities for special study which should be very inviting to the industrious student.

kind, and protected from all the various evils that threaten either slow or speedy destruction.

## THE ADVANTAGES OF SYSTEM.

Aside from the saving of wear and tear in the case of the music itself, there is the saving of time and temper. The musical temperament, of which so much is said, is apt to drop a couple of syllables toward its end, when an emergency calls for a particular piece of music which cannot be located at once. It is most needed when a musician instinctively "wants what he wants when he wants it," and as regards getting hold of his music, a modern music-filing cabinet is the nearest and most reliable means to that end. Probably many who read these lines can recall how times without number they have dug or clawed their way through a huge pile of music on a piano-top or table in search of a single piece of occasion, tearing another in their haste only to give up the chase in the end. Of course, to add to one's exasperation, the piece looked for usually turned up a few days later in the very pile that was most frantically searched. I know that this has been my experience in the past, and even if one is not so very temperamental it is apt to lead to anger.

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HOW CAN A YOUNG ORGANIST  
BECOME AN EFFICIENT  
CHOIRMASTER?

Can one learn the art of choir training, choir accompanying, etc., from books? If we were to ask the authors of books on choir training, accompanying, etc., where and how they obtained their knowledge of the subject or from what books, they would say that these also were books. I am sure that these, their knowledge was largely obtained in the school of personal experience. How then is a young organist to get that experience?

Believing that every man or woman who has traveled a road along any line of work, can tell a story of his experiences, five years has something to offer to the one starting out in that path. I venture by reason of a varied experience covering such a period, to offer a few suggestions that may prove helpful. As what is here said is largely from my own experience, I ask indulgence wherever the personal pronoun is used, as in the very nature of the case it becomes necessary.

Starting out with the supposition that the young organist has been thoroughly grounded in piano and organ technique and has a fair knowledge of Harmony, which he has learned in his school of personal experience, I wish to suggest three things:

First, that he should study the voice from a most practical standpoint.

Second, that he join some church organization under a well-accredited leader, provided he develops sufficient voice to do so.

Third, that he acquire a working knowledge of the music and the services of all creeds. To do this he should study with one who can give him the fundamental principles of voice culture; principles that he can take and impart to others.

VOICE BOOKS TO READ:

The working foundation principles cannot always be obtained from the teacher or from the best voice. Ask yourself, after a reasonable time spent in study—have I any developed working principles that will enable me with perhaps a very ordinary voice, to impart what I know to others? In the many books on the subject to be had from most any public library the following can be recommended:

Henderson's *Art of the Singer*.  
Kearlie Rogers' *Philosophy of Singing*.  
Lili Lehmann's *Home to Sing and Vocal Instructor*.

E. J. Myers' *Vocal Renaissance and Vocal Re-enforcement*.  
David Taylor's *The Psychology of Singing*.

There are a few works that have some most excellent points to offer after, and only after, one has had the personal contact with the voice specialist; not before, as even among those writers there is such a wide divergence in detail, if not in principle, that one has to know by the trying out, as it were, what to accept and what to reject.

I suggested the study of the voice for the purpose of becoming a more proficient choirmaster, one has the added advantage by such knowledge of having

realized this tendency, and lend their support to bringing it about, will get the full sympathy of the people. People have changed. So must the methods of attracting them to church.

HOW SINGING HELPS.

Having obtained some knowledge of the use of the voice the organist should next put it to some practical use by singing in some choral club or society. Not all organists, or even singers who claim to be teachers are justified in so doing.

Select some fine church choir presided over by an expert choir conductor, if such an one is available, and get permission from him to attend the rehearsals, and, if possible, sing at one of the rehearsals.

If he has a church position and a chorus choir, and such a choir I believe every organist should have, will have no trouble getting pupils and that, I think, should be the principal work of every organist-choirmaster during the week—training voices, not having to give piano to less able singers, and especially desire so to do. I believe as David Taylor says in his new book, *The Psychology of Singing*, that the coming and the logical voice teacher will be the church organist. The young organist must, of necessity, then, study the subject to the point where, if he has not voice good enough to sing a song as we like to hear it he can at least demonstrate the principles of singing with his choirs to enter in such way.

If a woman is barred from taking part in the services of a male choir, she can at least attend the rehearsals, but that need not discourage her from joining a good mixed choir having afternoon services. If one has afternoon service in one's own church, there are many opportunities to sing evenings elsewhere.

Twenty years ago, while organist and director of a volunteer choir in a Brooklyn Congregational church, the writer sang as a volunteer Sunday afternoons in the choir of St. James' Episcopal Church in New York City under Walter Henry Hall, and attended rehearsals as regularly as possible.

If you cannot get access to a choir in a large city, you can become allied to the best available, even though little better than your own. You will at least gain inspiration and broaden your vision. Join some church choir, what a privilege it is for anyone to be able to join the Musical Art Society of New York City. What a magnificent opportunity it offers to become familiar with all that is highest and best in choral music.

It might tempt an organist if he has a voice good enough for such an organization, to adopt the career of a singer, but let him not forget that he has a larger mission; that he is to be a leader of singers and later play on the keys of an organ.

If not so fortunate as to become a member of the Musical Art Society he can probably join an oratorio society for the purpose of becoming familiar with the standard works. Indeed, his education is not complete without such knowledge.

A well-known service is like a well-served dinner; it must have its relishes and dessert as well as its solids. Good music is the relish or dessert to the sermon. Mind you, I say good music; for the finest sermon by the greatest preacher will not make an attractive or appealing service if the organist does not play to the same standard. Most people nowadays prefer less heavy food served up to them and more of the fixings, and not until ministers and music committees

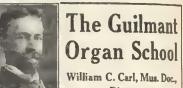
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counterbalance the weight of the entire stick of wood when playing in one piece. The late Dr. Jacob H. Kreutzer, one of the greatest violin teachers in America, and his pupil the second study in Kreutzer (the famous bowing exercise) persistently at the frog of the bow entirely with the wrist, until they had thoroughly mastered it, and he claimed that this was one of the most important aids to good bowing.

Wrist bowing should be practiced first on the open strings, and then the practice of the scales might be taken up, playing each note of the scale eight or sixteen times in sixteen notes, entirely with the wrist. Many excellent studies for wrist bowing are found in the standard studies Nos. 19 and 20 in the Knyawski.

The second study of Kreutzer is also invaluable for this purpose. The study might be taken at first with each note played four times, as in the following:



Then each note might be played twice, and finally the exercise played as written.

For wrist bowing in crossing strings, Nos. 21 and 22 in the Knyawski, *String Studies*, Op. 3, Books I and II, are invaluable. These are to be played entirely with the wrist stroke, with the forearm perfectly quiet. The first bar follows:

**HIGH SCHOOL ORCHESTRAS.**

Within the number of high school and

other public school orchestras in the

United States has increased to a remark-

able extent within the past few years,

the proportion of American schools which

have such orchestras is not nearly so

large as in England. Almost every good-

size town and even village in Great

Britain has its school and amateur

orchestras, and these give a wonderful

opportunity for the study of the violin,

and for training the violin teacher.

These school orchestras also create a musical atmosphere in the

town, which makes it possible to have violin

recitals by eminent violinists.

As typical of the work which is being

done in these school orchestras, the high

school orchestra at Bury in England

may be cited as one of the most suc-

cessful. The instrumentation is exclusively

of strings, and the orchestra is instructed

and directed by a woman, Miss Gwynne

Kington. The pieces studied are of a high

order, even the easier symphonies

are studied. The orchestra consists of

28 players, divided as follows: Fifteen

violins (first and second), six violas,

six violoncellos, and one double bass.

What strikes the American reader in

the instrumentation of this orchestra is

the fact that any high school should be

able to secure from its own membership

no less than six violins, and six violoncel-

los, and a double bass.

It would be impossible to secure a single

viola or violoncello in its membership, at

least of sufficient proficiency to cope with

the difficulties of symphonies and pieces

of good character for string orchestra.

This gives striking testimony to the

value which is taken by the young people

of Great Britain in the study of string

instruments.

At a recent public appearance of this orchestra, two movements of a symphony orchestra were played, a *Preludium* by Saint-Saëns, *L'Ancien Régime* by Saint-George, and the accompanying parts to a piano concerto by Beethoven, the solo piano being played by one of the young lady viola players of the orchestra. This program certainly furnishes a refreshing contrast to those so many of our American school orchestras, with their一律 supply in two-steps, popular medleys, etc., seen in saloons and theatre orchestras.

Such organizations as these are won- derfully uplifts in the musical progress of a city and of a nation, and while the United States has many artistic high school and amateur orchestras, there is room for many more.

**WONDERFUL PROGRESS.**

The development of the violin art in the United States and Canada is proceeding by leaps and bounds. The number of violinists in proportion to the population is constantly increasing, the increase being caused to a great extent by the rapid growth of symphony orchestras, which not only furnish employment to a large number of professional and semi-professional violinists, but interest and educate the public in violin playing. Not only is the organization of symphony orchestras going on in the large cities, but many of the smaller cities and towns are falling in line, and supporting orchestras for the performance of art music of the highest class.

For example, a few years ago the present site of Calgary, now a booming town in the Canadian northwest, was a desolate plain, and the only music to be heard there was the howl of an occasional wolf, and the moaning of the wind. Now the people of that progressive town have raised a guarantee fund, and have organized a full-fledged symphony orchestra of 55 players, with a complete symphony orchestra, under the direction of Max Weil. The director seems to have been able to obtain players on the wind instruments which are often difficult to get outside of the large cities, and the following instruments are represented: violins, violas, violoncellos, basses, harps, flutes, piccolo, oboes, English horn, clarinets, bass clarinet, bassoon, horns, trumpets, trombones, tuba, timpani and drums. This speaks wonders for the state of musical advancement in a town on the very frontiers of civilization.

The orchestra is enjoying its first season during 1913-14, and is being well par-

ted. Young People's Matinees are given at intervals, and one concert con-

sisted of a *Waltz* by the orchestra, and a

series of short pieces by the violin teacher.

Even the "Altered Chord" was treated ration-ally as simple dom-

inant harmony. A glance at the

program in pamphlet form will be

given to the student, and it is

seen that the "Altered Chord" is

not the only piece of music to be

studied, and the violin teacher

is given a complete program of

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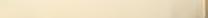
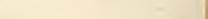
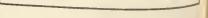
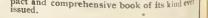
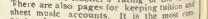
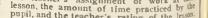
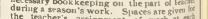
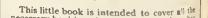
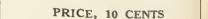
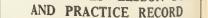
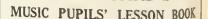
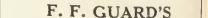
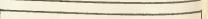
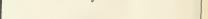
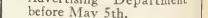
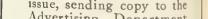
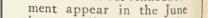
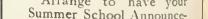
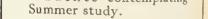
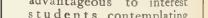
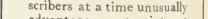
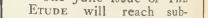
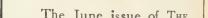
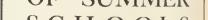
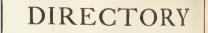
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